For three weeks only:

From March 4th to 25th, 1915.

EXHIBITION

ON BEHALF OF

The Queen's "Work for Women" Fund.

THE EDMUND DAVIS COLLECTION,

AT THE FRENCH GALLERY,

120, PALL MALL, LONDON, S.W.

(The 105th Exhibition).

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CATALOGUE

of the PICTURES

and SCULPTURES

in the Collection of

EDMUND DAVIS, ESQ.,

Exhibited at

THE FRENCH GALLERY,

120, PALL MALL,

LONDON,

on behalf of

THE QUEEN'S "WORK FOR WOMEN" FUND.

DATES.

SIR ANTHONY VANDYCK,
Born Antwerp, 22nd March, 1599;
Settled in England, 1632;
Died Blackfriars, London, 9th December, 1641.

REMBRANDT,
Born Leyden, 15th July, 1607;
Died Amsterdam, 8th October, 1669.

VELASQUEZ,
Born Seville, 6th June, 1599;
Died Madrid, 6th August, 1660.

WILLIAM HOGARTH,
Born London, 10th December, 1697
Died London, 26th October, 1764.

SIR JOSHUA REYNOLDS, P.R.A.,
Born Plympton, 16th July, 1723;
First President of the Royal Academy, 1768;
Died London, 23rd February, 1792

THOMAS GAINSBOROUGH, R.A.,
Born Sudbury, May, 1727;
Died London, 2nd August, 1788.

GEORGE F. WATTS, R.A.,
Born London, 23rd February, 1817;
Died London, 1st July, 1904.

ALFRED STEVENS,
Born Brussels, 11th May, 1828;
Died Paris, 24th August, 1906.

J. MCNEILL WHISTLER,
Born Lowell, Massachusetts. 10th July, 1834;
Died London, 17th July, 1903.

DANTE GABRIEL ROSSETTI,
Born London, 12th May, 1828;
Died Birchington, near Margate, 9th April, 1882.

FRANK H. POTTER,
Born London, 1845;
Died London, 1887.

See Studio vol LXIV (1915) pp. 79 f; 197; 229 ff.

CATALOGUE.

1

ALFRED STEVENS.

L'Attente.

2

FRANK H. POTTER.

Lady in Muslin.

3

ALFRED STEVENS.

La Femme en Blanc.

Exhibited at the "Exposition de l'Œuvre d'Alfred Stevens," Palais des Beaux Arts, Paris, 1900.

4

J. McNEILL WHISTLER.

Brown and Silver—Old Battersea Bridge.

From the Alex. Ionides Collection.

Exhibited at the Royal Academy, 1865.

5

J. McNEILL WHISTLER.

At the Piano.

The player was Lady Seymour Haden, the Sister of the Artist, and the girl Miss Annie Haden, afterwards Mrs. Charles Thynne.

Exhibited at the Royal Academy in 1860 and then purchased by John Phillip, R.A.

6

J. McNEILL WHISTLER.

Symphony in White No. III.

From the Louis Huth Collection.

Exhibited at the Royal Academy, 1867.

7

ALFRED STEVENS.

Absence.

Exhibited in the Exposition des Œuvres du Maitre à l'Ecole des Beaux Arts.

8

ALFRED STEVENS.

La Dame en Rose.

9

ALFRED STEVENS.

Sketch for the panel, "Autumn," executed for the late King of the Belgians.

10

C. H. SHANNON, A.R.A.

Tibullus in the House of Delia.

11

G. F. WATTS R.A.

The Creation of Eve.

"The Morning Stars sang together, and all the Sons of God shouted for joy."

The final act concluded, the Power of Creation symbolised by these spirits of Air, rise Heavenwards in a triumphant swirl from the scene of their completed work. At the Divine touch, Adam moves, but the stupor of sleep is still upon him.

From Little Holland House.

12

VELASQUEZ.

Portrait of a Man.

Exhibited at the National Loan Exhibition, Grafton Gallery, 1909.

13

SIR ANTHONY VANDYCK.

Queen Henrietta Maria.

From the collection of Lord Lansdowne.

Exhibited at the Royal Academy at the Vandyck Exhibition, 1900.

14

DANTE GABRIEL ROSSETTI.

Paolo and Francesca da Rimini (Tryptych).

From the Leathart Collection.

Exhibited at Burlington House 1883.

"One day we read for pastime and sweet cheer,
Of Lancelot, how he found Love tyrannous:
We were alone and without any fear,
Our eyes were drawn together reading thus,
Full oft, and still our cheeks would pale and glow
But one sole point it was that conquered us.

For when we read of that great lover how
He kissed the smile he had longed to win—
Then he whom nought can sever from me now
For ever, kissed my mouth, all quivering."

15

REMBRANDT.

Saskia at Her Toilette.

Signed mid-way up the panel on the right "Rem."

Formerly in the Duclos Collection, Paris

" " Secrétan " "

" " Sedelmeyer " "

" " Dr. Bredius " The Hague

and for some time lent by him to

the Royal Gallery of the Hague.

Exhibited at Amsterdam, Works of Rembrandt, 1898;

Burlington House, Old Masters, 1899

Etched by Ch. Koepping.

Painted about 1635.

Bode: The complete work of Rembrandt, 1899.

Vol. III., p. 64.

16

G. F. WATTS, R.A.

Denunciation.

17

C. H. SHANNON, A.R.A.

Mother and Child.

18

G. F. WATTS, R.A.

Thetis.

19

HOGARTH.

The Stay Maker.

From the collection of C. Fairfax Murray.

Exhibited at the Royal Academy, Old Masters' Exhibition, 1908.

20

SIR JOSHUA REYNOLDS, P.R.A.

The Earl of Suffolk.

Henry, twelfth Earl of Suffolk and fifth Earl of Berkshire, Lord Keeper of the Privy Seal; born, 1739; died 1779.

From the collection of the Earl of Suffolk and Berkshire.

Exhibited at the Royal Academy, 1870; Guelph Exhibition, 1891.

Painted about 1778.

21

THOS. GAINSBOROUGH, R.A.

Lady Clarges.

Miss Shrine married Sir Thomas Clarges, Bart., who died in ~~1873~~ 1763

From the collection of James Price, 1895
" " Joseph Ruston, 1898
" " Sir Charles Tennant, 1899

22

SIR JOSHUA REYNOLDS, P.R.A.

Lady Ormonde and Child.

Lady Ormonde, daughter of the Earl of Wandesford, married 1769 John Butler, of Garryricken, who became Earl of Ormonde in 1791.

From the collections of the Duke of Westminster and Sir William Agnew, Bart.

Exhibited at the Royal Academy, 1871; Grosvenor Gallery, 1884; Royal Academy, 1891.

Painted about 1770.

23

THOS. GAINSBOROUGH, R.A.

Miss Indiana (Di) Talbot.

Miss Indiana (Di) Talbot, only daughter of Major-General Sherington Talbot, grand-daughter of William Talbot, Bishop of Durham, and niece of Lord Chancellor Talbot; married 1774 to Lewis Peak Garland, of Michaelstow Hall, Ramsay, Harwich; died 1780.

24

G. F. WATTS, R.A.

The Mother of Giorgione.

From Little Holland House.

25

C. W. FURSE, A.R.A.

Lord Roberts.

26

JAMES PRYDE.

The Doctor.

27

C. H. SHANNON, A.R.A.

The Man in the Black Shirt.

28

H. DAUMIER.

The Washerwoman.

29

C. H. SHANNON, A.R.A.

Two Marmitons.

30

D. G. ROSSETTI.

Borgia.

Lucrezia Borgia is seated on a couch, playing a lute, to the sound of which a boy and girl are dancing; on either hand, behind her, are the Pope (Alexander VI.) and her brother Cæsar, the latter blowing the rose-petals from her hair, and beating time with his dagger on a half-filled wine glass beside him; behind him is a female attendant, and on the right hand a monkey in a red coat.

31

TH. RIBOT.

Portrait of Jules Luquet.

32

C. H. SHANNON, A.R.A.

The Man in the Black Coat.

33

C. S. RICKETTS.

Christ Before the People.

34

W. ORPEN, A.R.A.

Solitude.

35

C. S. RICKETTS.

Death of Cleopatra.

36

CHARLES CONDER.

Colloque Sentimentale.

37

CHARLES CONDER.

Le Lacet Défait.

38

CHARLES CONDER.

Au Café.

39

CHARLES CONDER.

L'Assemblée Galante.

40

CHARLES CONDER.

The Brigand.

41

CHARLES CONDER.

Ashes of Roses.

42

CHARLES CONDER.

The Romantic Excursion.

43

RODIN.

L'Eternelle Idole.

44

RODIN.

L'Eternel Printemps
ou
L'Amour et Psyche.

45

RODIN.

Eve. (Bronze).

46

RODIN.

Les Voix.

47

RODIN.

Illusion Brisée.

48

RODIN.

Madame Hanako. (Bronze).

49

RODIN.

Mdlle. C..... (Bronze).

50

RODIN.

"Les Sirènes." (Bronze).

51

RODIN.

L'Amour Qui Passe

ou

Le Songe. (Bronze).

52

RODIN.

Faunesses. (Bronze).

53

RODIN.

Un Bourgeois de Calais. (Bronze).

54

HOUDON.

La Comtesse de Sabran.

55

C. S. RICKETTS.

The Sphinx.

56

GLYN PHILPOT.

Dead Faun.

THE QUEEN'S "WORK FOR WOMEN" FUND.

—:o:—

All communications and gifts for sale should be addressed to Lady Roxburgh, 33, Portland Place, London; and all cheques should be made payable to Mrs. C. Arthur Pearson, Hon. Treasurer, at the same address.

All correspondence respecting the work of the Central Committee on Women's Employment are to be addressed to Miss Mary R. Macarthur, Hon. Secretary, 8, Grosvenor Place, Hyde Park Corner.

Applicants for work should apply to the Secretary of the Local Representative Committee, at the Town or County Hall, or Urban District Offices in the locality in which they reside.

IMPORTANT ART COLLECTION.

"Morning Post" March 4, 1915,

THE QUEEN'S WORK FOR WOMEN FUND.

The exhibition which is open from to-day until the 25th inst. at the French Gallery, Pall-mall, is of particular interest for at least two reasons. It is in aid of the Queen's Work for Women Fund, and it introduces the public to the collection of a connoisseur of wide sympathy not only with the art of the past but also with the art of to-day. The artists chosen by Mr. Edmund Davis and the high quality of the examples of their works purchased indicate considerable taste and discrimination. In view of the recent great exodus of masterpieces from collections formed long ago it is most gratifying to find wealthy men such as Mr. Davis emulating the wise collectors of bygone days. Most of his pictures and statuary are well known, and so need not now be criticised or described in detail. There is a "Saskia at Her Toilet" (15), signed "Rem" (Rembrandt), from the Secretan and Bredius collections, and duly accredited by Dr. Bode, whose duties, by the way, in this time of tribulation are believed to have some relation to railway transport of troops to the East and to the West. Velasquez and Vandyck also are represented. So are Gainsborough and Reynolds, Gainsborough chiefly by his beautiful portrait of "Lady Clarges" (21), once the property of Sir Charles Tennant.

In the Old Master section, however, Hogarth's "The Stay Maker" (19) is supreme. We know nothing finer from his brush, whether in character or in expression, and its rich low tones form an alluring harmony. The handling resembles the joyous freedom of "The Shrimp Girl" in the National Gallery, and the types are not emphasised to caricature. The little girl on the right is altogether delightful, and the painting of the two old women and the child by the fire is not surpassed in any picture by Brouwer or Jan Steen. When we turn from "The Stay Maker" to the wall where hang the works by Whistler and Alfred Stevens, the Belgian, Hogarth's superiority becomes more apparent. In the one case we have extremely clever and very charming picture-making, in the other the mechanism is not deliberate. Impulse overcomes self-consciousness. In the Hogarth we find an exuberant vitality which gives permanence to the picture, both as a human document and an artistic achievement.

The first glance at the Whistler-Stevens wall does not enable us to distinguish clearly between the work of the two men. The moving beauty of Whistler's "At the Piano" might be mistaken for the work of the painter of "L'Attente" (1) in a later and more sensitive period of his development. In after years, however, Whistler's instinct led him to new experiences. He, like Courbet, traversed tradition as a good swimmer crosses a river. Whereas Stevens, if he was not "noyé" in tradition, floated pleasantly on its surface to the end of his prosperous life. "At the Piano" was rejected at the 1859 Salon, but in the following year was hung at the Royal Academy and purchased by John Phillip, the Academician, who, says Whistler, "sent me thirty pounds: when the picture was last sold, to Mr. Davis, it brought two thousand eight hundred!"

In addition to the works referred to, there are fine examples of the art of D. G. Rossetti, G. F. Watts, C. Furse, Charles Conder, Mr. Charles H. Shannon, Mr. Charles Ricketts, Mr. James Pryde, Mr. William Orpen, a splendid small sketch by Honore Daumier, a bust by Houdon, and a number of Rodin's most accomplished and idyllic marble groups, which make an admirable contrast to his monumental figure of "Eve" (45).

If this exhibition meets with the success it thoroughly deserves the Queen's Work for Women Fund will be handsomely augmented.

FRENCH GALLERY.

"Daily Telegraph," Mch 12 1915.

EDMUND DAVIS COLLECTION.

By SIR CLAUDE PHILLIPS.

This exhibition, which is for three weeks only, is "on behalf of the Queen's 'Work for Women' Fund"; by which queer phrase is no doubt meant that it is for the benefit of that fund. It is, next to the National Loan Exhibition at the Grosvenor Gallery, the most notable collection of paintings and sculpture that has been brought forward in London this winter. Mr. Edmund Davis confers a great privilege upon amateurs of fine painting and sculpture in affording them this opportunity for inspecting and enjoying at their leisure his exquisite collection, in which there is nothing that is not fine of its kind. It is one made entirely without *parti pris*, for æsthetic enjoyment, not in a spirit of ostentation. We have here exceptionally fine examples of Van Dyck, Rembrandt, Reynolds, Gainsborough, Watts, Rossetti, the Belgian painter, Alfred Stevens, Whistler, and M. Rodin; and the show is completed with some well-known examples of the art of Mr. Charles Shannon and Mr. Charles Ricketts, and paintings by Frank Potter, C. W. Furse, Charles Conder, and Mr. James Pryde. If we judge by mere numbers the collection is small; if we judge by quality and the masterpieces included, it is great.

Most worthily occupying the central place of honour, appears the beautiful "Queen Henrietta-Maria," by Van Dyck, from the Lansdowne collection. It is decidedly superior in quality to the similar examples in the Royal collection and that of Lady Wantage. The Queen stands erect and impassive, dressed in shimmering white satin, touched here and there with crimson. The work is not only a masterpiece of execution, at once broad and subtle; it is what Van Dyck's portraits of women so seldom are, a masterpiece of strong and fearless characterisation. Among the paintings of his later English period it has few, if any, rivals. This canvas and the beautiful "Children of Charles I.," in the Turin Gallery, would suffice to prove that in technical accomplishment if not in virile power Sir Anthony reached his highest point in the later years of the sojourn in England. The "Saskia at her Toilette," by Rembrandt, painted about 1635, is a work of fine quality and fine condition, in which, however, we fail to recognise the young master's much-loved consort, the elegant Saskia. It was last in the collection of Dr. Bredius, and was by him for some years lent to the Royal Gallery of The Hague. The pre-eminently Spanish "Portrait of a Man," ascribed (not without some reason) to Velazquez, is a puzzle. There are many points—and among them especially the painting of the eyes—that are evidence in favour of the attribution. On the other hand, we miss the intense virility of conception and execution, the power of impression, both spiritual and visual, that characterise the greatest examples of the art of Velazquez. But if not by him, then by whom? This is a question which we must reserve for future discussion.

BRITISH MASTERS.

It is a great leap that we take, passing, as we must here, straight from Velazquez to Reynolds. By the English master is the fine and dignified three-quarter length "Earl of Suffolk," in colour-scheme a "symphony" in brown and gold. One of the most beautiful works of Sir Joshua's later time is the "Lady Ormonde and Child"; in brilliancy and *désinvolture*, in archness and self-conscious charm, it just reaches the permissible limit, but does not, as a good many of the later portrait-fantasies do, pass beyond it. The two Gainsboroughs, "Lady Clarges" and "Miss Indiana Talbot," though in what is deemed to be the artist's best manner, are not wholly sympathetic; in this exhibition Sir Joshua easily defeats the dazzling rival who so often, as painter if not as artist, rises superior to him. Taking another great leap, we come to Whistler, Alfred Stevens, Rossetti, and Watts. By the Anglo-American master we have the early "Old Battersea Bridge—Brown and Silver," the so-called "Piano Picture" (Lady Seymour Haden and Miss Annie Haden), and the exquisitely pure and brilliant "Symphony in White, No. III." In the "Piano Picture," a sober yet superb harmony of brown and silver, relieved by flesh tints of the utmost delicacy, Whistler's work has a sheer simplicity, a penetrating human charm that it rarely if ever exhibits in the later years.

The Belgian, Alfred Stevens, is the poet-painter of the Second-Empire beauty. His virtuosity—hardly rivalled by that of any modern executant in this style, which is more or less that of his Netherlandish ancestors—does not overwhelm, but on the contrary serves most appropriately to express the pensive *élégante* of the world, or more often of the half-world. He shows her in moments of sad, sensuous reverie, unsatisfied and full of foreboding in the midst of her splendour. The best things here, from his brush, are "*L'Attente*," "*La Femme en blanc*," and "*La Dame en rose*." With Watts we soar with solemn gladness into the empyrean; his great composition, "The Creation of Eve," reveals the Spirits of Air rising rainbow-hued in triumphant flight, when in their presence the act of creation has been accomplished. Two famous examples of Rossetti's earlier and finer manner are here—the curious caprice entitled "Borgia," and the triptych, "Paolo and Francesca." This last is one of the most inspired conceptions of the painter who was a poet and the poet who was a painter. The fatal hour of the lovers—the hour of bliss, overshadowed even in the moment of fruition by relentless Fate—has never save this once been realised in beauty.

The sculpture includes a vivacious portrait-bust, "La Comtesse de Sabran," ascribed to the great Houdon, and a whole group of works in marble and bronze, chiefly on a small scale, by M. Rodin. High above these white-marble fantasies and symbolisms of his later time—"*L'Eternelle Idole*," "*L'Eternel Printemps*," "*Les Voix*," "*L'Illusion brisée*"—towers in Michelangelesque force, in Michelangelesque isolation, the life-size bronze statue, "Eve"—a figure the reposeful grandeur, and yet the tremendous vitality, of which it is difficult to express in words. This great work in its central position fitly crowns an exhibition of singular beauty and interest.

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